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THE STATE MARITIME PARK, "HYDE STREET PIER", SAN FRANCISCO

A Development Plan

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FOREWORD

This report, together with its supplementary visual materials, outlines a development plan for increasing public attendance and interest in the State Maritime Park at the foot of Hyde Street in San Francisco. The recommendations closely follow and expand on those made in our preliminary report of one year ago. In that report we noted that the peculiar situation of the Hyde Street Pier exhibit (adjacent to Fisherman's Wharf) called for a more active environment than the more orthodox state park. We also drew attention to the vociferous sensitivity of the people of San Francisco towards the appearance of the city's buildings and artifacts, both old and new. While the accompanying sketches are intended to be no more than general guidelines to the environmental feeling to be created in developing the Pier area, they represent what we believe to be a congenial compromise between the interests of the tourist and the resident (and also correspond to the general policies and objectives of the Department of Parks and Recreation).

HYDE STREET PIER

Although this report addresses itself specifically to intensified development of the existing State Park at Hyde Street Pier, we feel that the long range maximum potential for development of this entire area as a tourist attraction would be better served if all the facilities of the current Maritime Museum, Aquatic Park, Gaslight Square, Haslett Warehouse, Rowing Club and Dolphin Club were considered as a coordinated complex of exhibits and recreation areas.

The drawing power of the current Ghirardelli Square complex, soon to be complimented by the Cannery development, has upgraded the entire tone of the area. It has also made it important to consider demolition of the existing Rowing and Dolphin Clubs as a desirable course of action, thereby opening up a clear vista of the natural beauty of the Bay, contributing to the overall feeling of a park and recreation area.

We realize that this expanded view of the project has in it many inherent political problems. Nevertheless, it is our opinion that the areas' value to the city, state, and the public would be immeasurably increased through coordinated action. It is therefore to be hoped that any action undertaken by the Division of Beaches and Parks will have the active support of the various Port and San Francisco civic authorities, in order to utilize the area for the maximum benefit of all.

NAME and SYMBOL

The name. The name HYDE STREET PIER, while being geographically descriptive, does not appear to have any strong historical associations, nor does it have any romantic connotations for the out-of-town tourist. It has not been within the scope of this report to explore the advantages and disadvantages of changing the name as a means of stimulating more tourist traffic, but we have listed below for your consideration a number of alternate names suggested by our group as being more appropriate to the activity at the pier.

The most popular group of names suggested all try to evoke an association with the Barbary Coast. This line of thought seems quite valid inasmuch as it is a name known beyond San Francisco and the Bay Area, and the old Barbary Coast is more clearly appreciated in legend and reputation than in geographical location. Suggested names include:

BARBARY WHARF

BARBARY POINT

BARBARY PIER

THE BARBARY DOCKS

BARBARY SHIPPING PIER

BARBARY SEAPORT

THE BARBARY EMBARCADERO

Another group of names attempts a more literal description:

HYDE STREET MARINE PARK

MARITIME HISTORY PIER

EARLY SAN FRANCISCO PIER

PIER-PARK, HYDE STREET

SAN FRANCISCO MARINE PARK

The third group of names leans towards romance and nostalgia to evoke an appropriate verbal image of the pier:

OLD NORTH PIER

OLD NORTH ANCHORAGE

BONANZA POINT

PIER PAST

GASLIGHT HARBOR

GASLIGHT SEAPORT

GOLDRUSH SEAPORT

SUTTER'S SEAPORT

GOLDEN GATE PIER

VICTORIAN DOCK

To avoid confusion in this report and its accompanying visual materials we have used the name HYDE STREET PIER throughout.

The symbol. Symbols offer a rapid means of communicating identity with rich image overtones. In evaluating a symbol, it is important to remember

the following:

- a symbol must stand the test of time. Unlike an advertisement, it is not primarily an eye-catching device; symbols that are novel and overly explicit in their appeal are frequently trite and liable to look out of date after a few exposures.
- most symbols are seldom, if ever, seen alone. They must be designed to fit harmoniously into a wide range of applications, from signs to advertisements.
- a symbol is a form of signature. It should possess character and a distinctive flair, without dominating everything around it.
- a symbol must be easy to recognize, memorable, and appropriate to the object or institution it is identifying.

The symbol we are proposing for the Hyde Street Pier comprises two elements; the primary element is a bold silhouette of a fairlead--a traditional and easily recognizable nautical artifact associated with ships and dock-sides; the secondary element, contained within the arms of the fairlead, may be changed to suit specific applications (e.g. the line drawing of the THAYER, used throughout the visual supplements to this report, may be alternated with such other marine devices as anchors, starfish, even mermaids if the occasion seems appropriate). It is the consistent use of the fairlead and the juxtaposition of the secondary element framed within its

arms that will provide the necessary distinctive but flexible symbology to identify the Hyde Street Pier.

The visual appearance of the name (deriving from its typographic format) may be considered as a third symbolic element. We have selected a letter-form which is easily legible, distinctive as a grouping of letters, and redolent of the era portrayed in the exhibits. Together with the symbol, this visual identification system will project a consistent image in color or black and white, and in sizes ranging from the very small to the very large. It may also be reproduced in three dimensions and made available to the public as a souvenir paper weight.

FACILITIES DESIGN

In developing ideas to stimulate more interest and activity at Hyde Street Pier, we have considered the physical facilities as falling into three environmental zones:

The pier head. The section of the pier extending from the street to approximately the shore-line. Currently, the exhibits here are very sparse, and the area is somewhat bleak and uninviting.

The central pier. The long "boardwalk" extending from the pier head to the paid section of the exhibit. This again presents a rather forbidding aspect to the visitor, accentuated by the unattractive fence which screens the parking lot on one side, and by a utilitarian wooden railing on the other.

The sea pier. The paid exhibit area containing the three vessels. As seen from the end of the central pier, there is little here to excite the imagination and entice the visitor unless he has a specific interest in old coastal vessels.

In addition to the above three zones, we have considered the approaches to the Hyde Street Pier, and the comprehensive image of the pier complex as a whole.

The comprehensive image. This is the residual impression of the pier the visitor takes away with him. Visually, it should answer the question: What

is Hyde Street Pier? In words, we might answer this question by saying it is a journey in time to the San Francisco waterfront of past years; not a specific era, but an amalgam of the romance, excitement and curiosity of the Gold Rush, the Barbary Coast, and the bustling maritime activity of a major trade center and port of entry. There are a number of ways in which this verbal description can be translated into visual terms:

- Building facades. These are particularly important in the area of the pier head. They must re-create the aura of bygone times-- the distinctive wood-board fronts, windows, and waterfront building appurtenances such as wooden gantries complete with rope blocks and tackles. Wherever possible, actual old buildings preserved in state warehouses and elsewhere should be used. All facades must be skillfully constructed to accommodate the requirements of today's city codes without detracting from the sense of authenticity.
- Signs. These are focal points, set against the general backdrop of the buildings. Helpful, and rich in their intrinsic imagery, the signs used on buildings and exhibits can provide a strong sense of continuity in what might otherwise be a confusing array of visual stimuli. To achieve this, their design must be carefully coordinated to conform to a disciplined style while allowing flexibility in individual formats.

- Street furniture. Lamp posts, benches, trash cans, and items of nautical paraphernalia (such as anchors, bollards, masts, and flags) can all help build the impression of the early waterfront. Some of these items fall into the category of true historical exhibits, but by using them casually as environmental elements rather than as featured items, we shall avoid the "museum stigma" and give depth and substance to the desired image of "living history."
- Featured exhibits. Both the ships themselves and the land-based displays (including concessions) will contribute centers of specialized interest which will add to the general feeling of age and waterfront activity.
- Music. A background of sea-chanties and other nautical songs and music may be appropriate in conjunction with some exhibits.

The approaches.

The pier may be approached from Fisherman's Wharf, from the Hyde Street cable car, or from the Aquatic Park area. Whichever approach the visitor uses, it is important that the entrance to the pier attracts attention and does not act as a barrier. To this end, we suggest a large-scale grouping of interesting objects and graphics rather than a formal sign. One such grouping might include a ship's stem and figurehead, a tall mast with spars and rigging, and a sign on a spar set in a mosaic compass rose. Cobblestones set only around the bases of exhibits will engender the feeling of age

without stirring resentment in wearers of spike-heeled shoes.

Flags and pennants can provide movement and color, attracting attention from a distance. We recommend the liberal use of flags at the entrance to the pier, along the facade of the Haslett Warehouse, and throughout the sea pier area.

The buildings on either side of the entrance strongly influence the impression of the pier seen from the approaches. A ships' chandler is currently located at the eastern side of the entrance. Given his cooperation, we would like to see the front of his premises modified to include signs and flags, and part of the store building extended into the pier head area to accommodate a souvenir stand (see next section of this report). The rowing club building to the west of the pier entrance presents a more difficult problem. At the very least, the side of this building adjoining the pier head should be covered with false front facades in an architectural style more appropriate to the waterfront. Should the building become vacant, it might be used to house a museum of historical trading artifacts and information, and exhibits pertaining to immigrants from the Pacific rim who traditionally used San Francisco as their port of entry. (Or, ideally, the building should be torn down and the area opened up as a waterfront park affording a more inviting view of the pier.)

The pier head. This is the key area for arousing the interest of visitors and enticing them to investigate further. It is important that this area be one of activity rather than of passive exhibits. To achieve this we recommend a strong grouping of concessions at the pier head:

Souvenir Stand. This should be stocked with appropriate items such as scrimshaw work (soon to be available from Japan at attractive prices), ship models in bottles (currently available from Scandinavia), charts of the Barbary Coast, souvenir booklets, and replicas of period nautical paraphenalia. The souvenir stand would also carry film and color transparencies.

Candy Stand. A compact stand which might carry cigarettes and tobaccos as well as such confectionery items as ice cream, salt water taffy, and old-fashioned penny candies.

Spice and Coffee Shop. This activity lends itself particularly well to the general feeling of shipping and import-export trade. (The proximity of the high quality stores in Ghirardelli Square should make the Hyde Street Pier location commercially feasible for such a specialty store).

Steam Beer Bar. If this can be accommodated within State Park regulations, it would seem a particularly appropriate and desirable concession, fully in keeping with the period waterfront environment.

Food Concessions. We feel there is room for two eating establishments on the pier: a snack bar, which might include some specialty period foods on its menu, and a formal restaurant--a seafood or oyster house with a quality menu and decor reflecting the historic waterfront mood. (Note: this restaurant, which might be a branch operation of one of the Fisherman's Wharf establishments, could possibly be located on the EUREKA if provision for free access were made).

Other concessions might include a print and book store, a period shoe-shine stand and barbershop, and an antique dealer.

All of the above establishments would be housed in buildings appropriate to the period, and would be interspersed with false front building facades to create the environment of a narrow waterfront street. It is important (from the standpoint of drawing visitors into the pier head area) that the buildings should not be built in a straight, continuous facade along a common building line, even though this might be more authentic. Instead, they should be grouped to create localized concentrations of interest--pause points in the visitor's walk towards the exhibit area. Visually, they should hold out the promise of "something around the next corner" instead of revealing everything in a single sweeping vista. The careful juxtaposition of building facades, open spaces, and static exhibits treated as environmental elements will serve to draw the visitor towards the next zone of the pier.

The Central Pier. This is a transitional zone between the land and the sea.

It must contain elements of both the waterfront activity of the pier head and the nautical exhibits of the sea pier. As the visitor leaves the area of the pier head, the environment changes from the enclosing, bustling atmosphere of a street to the open vista of the bay with the ships at the sea pier in the middle foreground, and the length of the central pier acting as an immediate invitation to "get away" from the land. A free telescope permanently trained on a point of interest on one of the ships might serve to stimulate interest in the paid exhibit area.

True historical authenticity of the exhibits becomes a major requirement as the visitor approaches the sea pier, but informal display techniques and a sense of continuity with the pier head is essential if the long central pier area is to sustain the visitor's interest until he reaches the paid exhibits.

We recommend using the existing parking lot to the east of the central pier area for an extension of the building facade treatment employed in the pier head. Some of these buildings could be used to house exhibits such as ships' figureheads, decorated transoms, recreations of waterfront activities and dioramas. At the north end of the central pier we suggest an open area be reserved both for static exhibits of old-time shipbuilding methods, and carrying out actual maintenance and repair work on the ships and equipment at the sea pier. The west side of the central pier should be open to the sea. We strongly urge that the existing wooden railing be removed and

in using different graphics and informational techniques for each vessel.

We believe the unique character of each ship could be further enhanced by displaying subsidiary exhibits on board appropriate to the period in which the ship was in service. Information techniques and methods of drawing attention to specific features need more impact in some instances. This might be achieved with improved graphics, more careful wording, and the use of additional techniques such as tape recorded messages and dramatic lighting effects.

The EUREKA, with its large open areas, offers a forum for displays of a different kind. The possibility of using one of its decks for a restaurant has already been mentioned. Presumably the transportation equipment will eventually be housed in the Hdazlett Warehouse. Another activity would be the continuous free showing of motion pictures making use of much of the historical footage available from various sources.

Other exhibits in the sea pier area could include telescopes, a large relief map of San Francisco Bay, an exhibit of the marine life encountered in the Bay Area, and a marker set in the pier pavement noting its precise latitude and longitude.

The large sign at the access to the old Sausalito ferry is presently rather misleading. On the other hand, its historical significance in conjunction with the ferry boat leads us to believe that it should be retained, but its

visual impact lessened. This might be achieved by hanging a large subsidiary sign beneath the word SAUSALITO (referring to the EUREKA and the exhibits aboard her), and by concentrating a number of flagpoles with brightly colored flags in the immediate vicinity of the sign.

The barge ALMA lacks intrinsic interest for the average visitor. We suggest that it might best be located in the water at approximately the point where the sea pier meets the central pier. In this location it might be used in conjunction with a steam operated winch on the pier to simulate a loading operation.

PROMOTION AND PUBLICITY

Opening Day Program. The new construction and dramatization of exhibits proposed in the preceding section is of sufficient magnitude to warrant an opening day ceremony. This would be particularly desirable for the wide press coverage such an event would receive, and for focusing the attention of the people of the Bay Area on the revitalization of Hyde Street Pier. Hopefully, the opening day would include participation by the Governor of California, the Mayor of San Francisco, the Director of the Department of Parks and Recreation, the head of the San Francisco Port Authority, and other prominent civic and business leaders. Interest in the occasion could be further heightened by including a regatta in cooperation with the local yacht clubs. We envisage an informal ceremony with the minimum of speech-making, and a street party atmosphere with period bands, and salutes from the navy, air force, and the San Francisco fire boats.

Press Conference. During the opening day ceremonies, special facilities should be set aside for the press, and VIP personnel made available for interviews in an organized manner.

A second conference should be held with the various tourism interests (e.g. Gray Lines, Harbor Tours, etc.) to make them familiar with the new tourist attraction and generally gain their support.

Special Events. The park may be made available on special days each year for such events as open air art exhibits, wine festivals, and the celebration of historical events such as Columbus Day.

Public Relations. A presentation should be carefully developed and made to the mass communications print media (Life, Look, Sunset, Holiday, Saturday Evening Post, Weekend magazine, Town and Country). This presentation, made under the auspices of the Division of Beaches and Parks, should be both factual in terms of historical data concerning the San Francisco waterfront, and persuasive in reviewing the exciting features of the new maritime park. A minimum expenditure here should yield several national magazine articles.

A continuing public relations gesture would be close cooperation with advertising agencies wishing to use the park as background for television commercials and magazine and fashion advertisements. San Francisco is a popular location for such activity, and Hyde Street Pier would undoubtedly become a favored setting.

Advertising. We suggest a series of colorful posters be developed for use in travel agencies and hotel lobbies. A particularly appropriate medium of communication would be display cards on the sides of cable cars. (Note: careful design planning would permit the utilization of the same basic art for both posters and display cards).

If it falls within the constraints of policy and promotion budget, we suggest that advertisements be placed in such media as the San Francisco and Los Angeles editions of the hotel magazine, This Week, as well as mass circulation magazines such as Holiday and Sunset.

Brochure. This promotion piece should be designed with taste and flair. As a tourist guide (and consequently, a memento) it would provide both historical information and promotional reference to the facilities at Hyde Street Pier, and additional reference to some of the adjacent facilities such as Ghiradelli Square, The Cannery, and Fisherman's Wharf (the location of Hyde Street Pier is central to all these attractions). If policy will permit, the brochure could be made an elaborate free item placed in hotels and tourist offices, and subsidized by cooperating merchants in the immediate area of the pier.

Motion Picture. The subject of period ships, the waterfront, and San Francisco Bay are provocative enough to assure public interest in a film that would be both historically accurate and entertaining. Such a film might be sponsored by state funds, or by encouraging a private corporation to produce a public service documentary as part of their corporate public relations program. (Our contacts and experience in the area of "image-building" films leads us to believe that this might be a possibility with companies such as the Bank of America, American President Lines, or

the Fireman's Fund Insurance Companies -- the latter company was closely associated with Mr. George Hyde, after whom Hyde Street is named). Once made, the film could be incorporated in the program suggested for showing on the EUREKA.

CONCLUSION

The recommendations contained in this report comprise a conceptual treatment outline. Should the Division of Parks and Beaches wish to proceed with these recommendations, the next logical step would be to research and evaluate the exhibit materials available from all sources, and to develop detailed planning and construction drawings suitable for obtaining bids from contractors and suppliers.

We would again draw attention to the influence recent civic and commercial developments are having on the area adjacent to Hyde Street Pier. In effect, they are creating a new focus of attention on this part of San Francisco -- one with a very different character from the nearby Fisherman's Wharf. The potential for the state government to make a significant contribution to this development is very real, and wholly within the spirit of upgrading the urban environment endorsed by President Johnson.

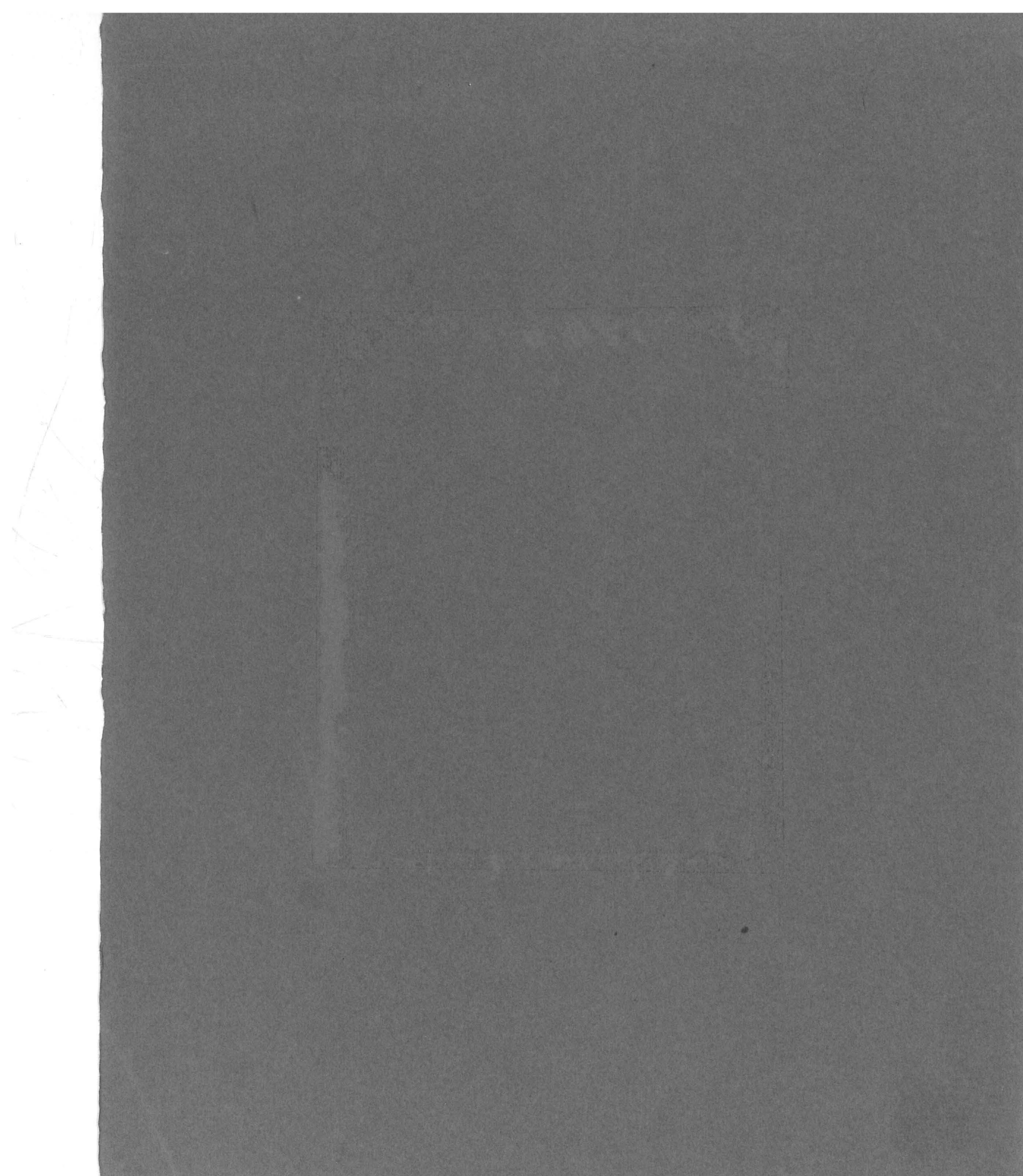
Should this potential be realized, the resulting complex of activities will offer a fascinating mix of commercial enterprise and state and local government cooperation.

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